

Villa Zitoun — start here

Open first: [artifacts/book/villa-zitoun.pdf](#)

What changed (2026-08-16)

Three new spreads join **The Grounds**, so the property now reads as a genuine working Haouz farm with a modern house set into it:

- **The stable yard** — a ground-level walk along the barn's shaded run, the doors thrown back, tack on the rail, two horses in the light. A lived-in working stable, a second beat to the barn beyond the wider view that already opens the section.
- **The walled garden** — a walled kitchen garden ordered four-square around a still water basin: citrus espaliered on the warm wall, herb beds, heat-true roses, grape and fig on the walls. Every plant named is one that genuinely takes a Marrakech summer.
- **The courts** — a clay tennis court in ochre-red *terre battue* beside a muted grey-green hard court, both wrapped in cypress hedging so they sit in the landscape rather than on it. No silver cage anywhere.

The book now stands at **25 pages** and **18 photographic plates**, each still appearing exactly once.

What this is

Villa Zitoun, the olive villa, is a designed architectural concept monograph: a printed book of an invented modern villa on a four-acre working olive grove a tad outside Marrakech. Some 7,000 square feet, a single long low bar of warm ochre plaster on a rise, one knife-thin flat roof, its west face opening in deep shaded bays to the pool and the grove.

It is a **design fiction**. The house exists only in this book. There is no pricing, no comparables, no listing anywhere in it. This is a design exploration held to the register of a Phaidon or Assouline architecture monograph.

The register

Warm modern, and Morocco a whisper. The house is built from five materials and nothing else: warm ochre lime plaster (tadelakt within), honed warm-ivory travertine, oiled oak, unlacquered bronze, and undyed linen and wool. No zellij, no arches, no carved ornament. Only two gestures carry the Morocco: the single still

water line along the loggia, and one carved niche in the entry. The reference is Studio KO restraint, Chipperfield material honesty, Andō light discipline, Van Duysen quiet planning. The grove is the art.

How the book reads

Twenty-five pages, composed as a walk from the road to the grove:

1. **Cover and prologue** — the arrival hero, then the house in a breath.
2. **The Land** — the grove and the segua rill, then the five-material palette laid bare.
3. **The House** — arrival threshold, great room, kitchen and dining, study and library.
4. **The Private Wing** — the primary suite, the carved-stone bath, the hammam.
5. **The Guest Rooms** — three rooms, each furnished as its own.
6. **The Grounds** — the loggia, the pool terrace, the barn and paddock, the stable yard, the walled garden, and the courts.
7. **Colophon** — the design-fiction note and the house imprint.

Every room carries a furnishing caption in the monograph register: the material, the maker's tradition, the finish, the light source, and in the grounds the plant. Quiet, specific, confident.

Notes for the file

- The book is print-composed at 240 × 320 mm, 25 pages, one designed spread at a time. No two spreads share a skeleton; no photographic plate appears twice.
- All type is a live text layer over the images. Nothing is baked into a plate.
- Fonts (Cormorant Garamond, Newsreader, Archivo) are embedded locally in `artifacts/book/fonts/`, so the PDF carries its own typography and needs no network.
- The book is nameless by design. No client name, no dedication, no "prepared for" — it reads whole that way.